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of our collections and the expanding of their educational scope.

That our wealthy citizens are increasingly conscious of the responsibility and the importance of encouraging the educational possibilities of the Fine Arts as a refining influence upon the manners and character of our people is fully demonstrated in the annual reports of our museums. Millions are each year bestowed and carefully expended for the purchase of such objects as shall best educate and help the people.

That the spending of vast sums in this manner is not merely due to a theory or fad on the part of a few Art lovers, but that it has a direct bearing upon the life of the people, can be amply demonstrated.

Some twenty years ago I was told by a man interested in the manufacture of printed cretonnes that he was obliged to import all his designers from France, and that this obligation was a source of constant trouble and difficulty in his business, as at the end of about three years the designs of the men imported had so deteriorated that the designers had to be sent back and replaced by new men. The reason for this was the fact that these men, accustomed at home to profit by the ample resources of their museums for a renewal of ideas, at the close of a short period in this country, where no such advantages were obtainable, found themselves at the end of their resources and unable to produce really good designs. This excuse can no longer be offered by workmen in our greater

cities, where sufficient material is now exhibited for nourishing inspiration in all branches of craftsmanship.

Notwithstanding all this astounding growth of general interest in Art we have certainly been unnecessarily held back by a lack of concentrated effort. It is only within the last few years that the American Federation of Arts has been established and already the quality of its work has proved its utility to the cause of the Fine Arts. How extensive is the interest now in process of awakening is made evident by the swarms of people eager to avail themselves of every privilege extended to them by our museums and galleries; but not until these people can be brought to realize that Art is to be cherished by them as an individual possession—an integral part of their daily life—will there be a possibility of our producing a distinctively national Art.

An Italian workman had occasion to pass through a room in the house of one of my friends on his way to the little job of repairing for which his services were required. It was noticed that he paused before a small bas-relief hanging on one of its walls, and he was asked if he knew what it was. He answered proudly and with a brightening face, "Oh, yes, it is by *our* Donatello."

When this spirit of personal ownership takes hold of our people nothing can keep us from developing an original school of Art as distinctly American as the distinctive Art of any previous epoch or country.

A FIFTEENTH CENTURY MAZER

BY A. E. GALLATIN

THE type of drinking vessels known as "mazers" were in use from the 12th to the 16th century. The earliest specimens in existence, two in number, are of the 14th century, but contemporary records speak of them two hundred years earlier.

These bowls, which never possessed

handles, were made of wood, properly of maple, and hence the name "mazer" (the German for "marking"), owing to the spotted appearance of this wood. Spencer speaks of "a mazer ywrought of the maple warre." The more common varieties, without any ornamentation, have all disappeared; those that have



A FIFTEENTH CENTURY MAZER

come down to us are encircled about the bowl and about the foot with a rim of silver or silver-gilt, usually engraved. In the bottom of the bowl, which is much shallower in the later examples than in the earlier, was placed a circular medallion of the same metal called the "print," which as a rule was also engraved.

Much information concerning mazers may be gathered in the new edition of the *Encyclopedia Britannica* under the headings "Mazers," "Plate" and "Drinking Vessels." The value of these vessels is indicated in the first-named article, where it is stated that an example from the Braikenridge collection, of the 16th century, sold in London in 1908 for £2,300.

Mazers mounted with a stem between the bowl and the foot, of which the reproduction accompanying this note is an example, are of the most extreme rarity. This mazer, which has not hitherto been described, was presented to Noble Jean Gallatin in 1498 by the Duc Philibert de Savoye, whose secretary he was. It is now in the New York Historical Society, having been deposited there in 1908 by a member of the Gallatin family. The mazer stands $6\frac{1}{8}$ inches in height, the diameter of the bowl measures the same distance, while that of the base is $4\frac{3}{8}$ inches. The "print," $2\frac{1}{4}$ inches in diameter, bears the arms of the Gallatin family, surrounded by an inscription from the donor.